S: Hiscocks G-4, 5 (1946-1949) 1959 EK1 Austria EK1

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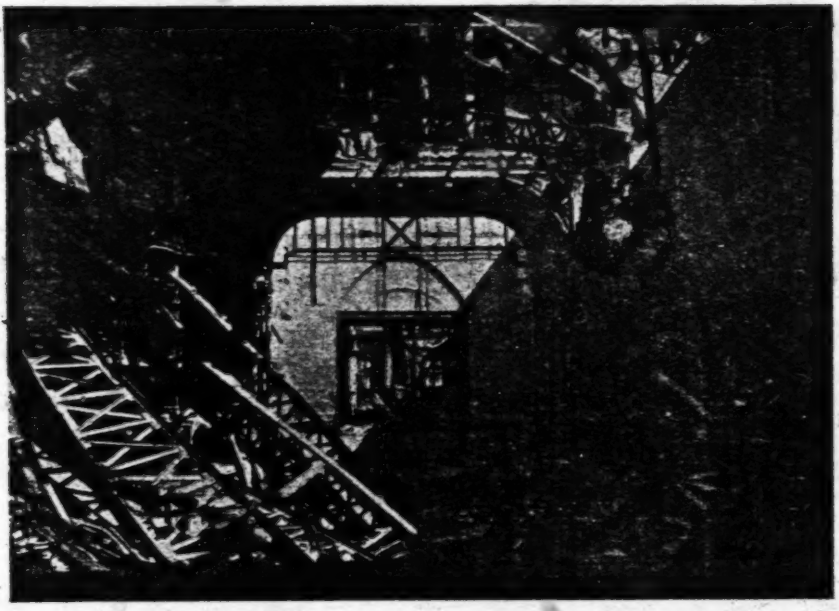
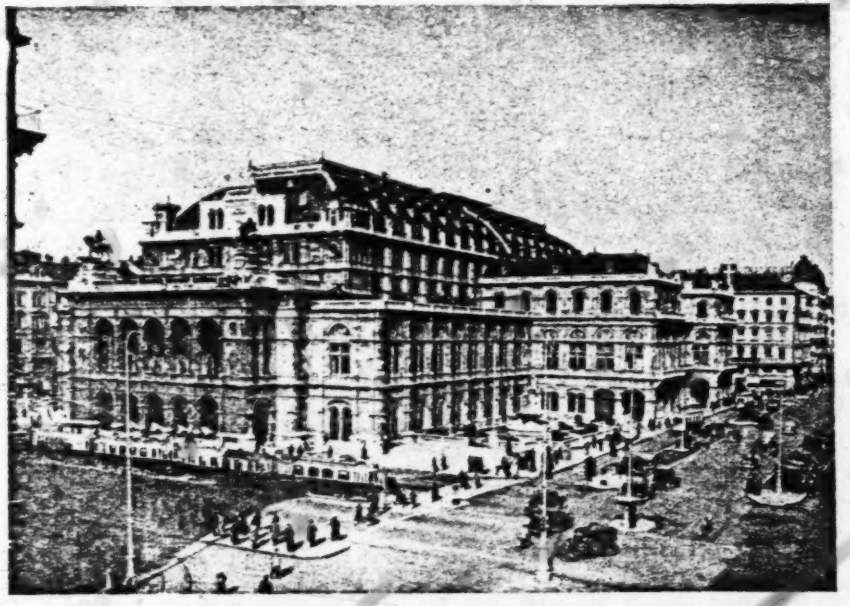


THE VIENNA STATE OPERA IN 1945



THE VIENNA STATE OPERA IN 1952

[facing p 173]

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State Opera.

346 such a small-town atmosphere here that it seems as though the biedermeier period lingers on.

These pictures are all to be found here within a comparatively small space. The same number of steps which we had to take from the Cathedral to reach this quiet corner will suffice to take us on to other great gothic churches. The solemn and massive Augustinerkirche stands in a street which is filled with the noise of motor traffic. Its Early Gothic form is still cool and severe, far removed from the decorative exuberance [211] of Late Gothic. The famous Christina Monument created by Canova at the beginning of the 19th century is a remarkable example of the symbolic portrayal of sorrow and mourning.

interests or at times in the conclusion of strange marital alliances.

The great town mansions near the Ring were in sharp contrast to the houses in other parts of the city, in the outlying districts. In the latter a single pump had to suffice for four, eight or ten families and what was called a "light-shaft" was not worthy of the name. It was a gloomy, narrow tunnel down which the sunlight only penetrated as far as the upper stories in the hottest summer.

To be a Liberal meant to leave things as they were, not to interfere, to leave the peace of the upper classes undisturbed and to remain deaf to the plaints of those below.

Lueger, however, had an ear for the low mutterings of the crowd, for

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The Praterstrasse with the Carltheater.

extensive library the art-lover is fascinated by the beautiful illuminated manuscripts and the family tree of the Babenberg rulers. The treasury contains the Austrian Ducal Coronet and rare goldbeaters' work of the Middle Ages.

The city itself climbs up to the heights of the Hermannskogel and the Kahlenberg, extending as far as Klosterneuburg, Mödling, Schwechat and even beyond the Lobau district. But it is hoped that this virgin zone of woods and fields will prevent the disappearance of many cherished villages, prevent the picturesque biedermeier gardens being swallowed up by tenement houses and ensure that the wonderful boating and bathing centre which Vienna possesses on the Old Danube does not lose even a foot of ground to industry and factories.

The historic little country parishes of Nussdorf and Heiligenstadt, Sievering, Grinzing and Liebhartstal, of Hietzing, Mauer and Perchtoldsdorf have grown together in a semi-rural region where nature, modern villas and ancient structures blend pleasingly. The "Heurige" wine-gardens of Kahlenberg, Neustift-am-Wald, Rodaun and Maria Enzersdorf hold within their little flowered courtyards that true Viennese "Gemütlichkeit" (easy-going cordiality) which loves life and the fleeting moment for its own sake. You clink glasses with your neighbour, drinking, in the joy of your heart, to the health of the stranger beside you, who himself feels the same about you. Many an

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When the Bishop of Trieste no longer felt secure from Turkish raiders—his country house had been burnt down by robber bands—, he sold his estates near the village of Lipizza to the House of Hapsburg. In the year 1580 a stud was started there on the barren rocks of the Karst mountains in the healthy Adriatic air. There the noble strain of the Lipizzas was bred. The finest stallions were always sent to Vienna to be trained there for the *haute école*.

543 232

In 1785, the baroque passion for building gave birth to the wonderful hall of the Spanish Riding School. The Imperial Court commissioned Fischer von Erlach the Younger to design and construct it. It is so large that it gives the impression of a grandiose and vaulted city square rather than of an enclosed interior.

543 345

543 345 Grey wooden panelling surrounds the yellowish earth of the rings. Over the massive parterre construction rise the slender columns of the first gallery. Above the cornice of the main building a plain balustrade runs all the way round, while the entrance façade displays an antique and richly ornamented gable.

543 It is in this princely riding school that the *haute école* is ridden, the "school on the ground" first being gone through at the pillars, to be followed by the "school above the ground". After trotting and the "passage", the horse is untied from the posts to perform "circles" and "pirouettes". Then comes the "levade", a movement in which the horse rears its forequarters while keeping its haunches together without shifting from the spot. The horse of the Prince Eugene Monument on the Vienna Heldenplatz is rearing thus. A forward jump in the levade position without the forequarters touching the ground is called "courbetting". "Croupade", "balotade" and the "capriole" form the climax of the display.

To a fanfare of trumpets the imposing figures of the horsemen appear, slowly riding on their wonderful gold-saddled horses. They are equipped with brown or scarlet jackets with white leather breeches, high riding boots, sword and two-cornered hat which in accordance with custom they doff in greeting before the picture of the Emperor. The white horses, their manes and tails plaited with gold, contrast glowingly with the dull grey of the wooden panelling. There is a glint in their great dark eyes, and their pink-edged nostrils quiver. Beneath the gleaming hide the muscles and sinews ripple in incomparable beauty. A picture of perfect discipline, these animals go through their difficult programme. Their performance is a feast for the eye and the senses—the world-famous *haute école*, whose venerable traditions are now practised and kept up only by the accomplished horsemen of the Spanish Riding School.

VIENNA AUGARTEN PORCELAIN.

323 531 In former times, when Austria saw the triumphant progress of Baroque through town and countryside, when within fortified zones the gothic severity of the Middle Ages was forced to make way for the elaborate façades of the new style, a demand arose for suitable ornaments to decorate the new palaces, for the gala room of the town or country house. It had to be something which would go with the general scheme of interior decoration—artistic ornaments for chimney-piece, shelf and table. It was then, in 1717, that the Dutchman Du Paquier established the Vienna Porcelain Factory, of which the "Porzellangasse" is still a reminder. In the Middle Ages, when the first Chinese porcelain came to Europe, the tables of princes and knights displayed pewter, more rarely silver, but mostly vessels of wood or clay. The manufacture of china, the "White Wonder", a product of the mysterious mingling of the four elements, still remained a secret. Not until the beginning